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François Evans
né 1965

Conquête de l'espace

1993

pour basson, harpe, percussion et dispositif électronique

*d'après la huitième tapisserie de Jean Lurçat dans sa
série*

- Le chant du monde

A mon cher oncle Philippe Gautreau

avec mes remerciements pour sa générosité et ses extravagances.

*Cette pièce existe grâce à une bourse généreuse du
Ralph Vaughan Williams Trust*

Conquête de l'espace **François Evans (b. 1965)**

'Conquête de l'espace' is based on the eighth tapestry by Jean Lurcat in his series 'Le chant du monde' which depicts Man's perception of his own existence. It shows a man with a bow 'en garde', leaving the Earth in a bubble that pierces the ozone. It approaches the heavens that take up the main part of the tapestry with explosions of colour from planets - some with visible trajectories, cosmic gas clouds, blue stars, comets, red or orange suns and white moons.

The foundations have been laid as we approach this new century. What future for Man? Cultures continue to melt together and we have become aware that nothing really 'is' anything after all. Objects, thoughts and what they represent for us are distinct things that can be separated contextually or morphologically. The form of the piece reflects this in that sections often refer to each other through pathways in our internal 'map' of the sound world.

Most of the harmonic material is based on analyses of cycles of sound made by the acoustic instruments being played. The analyses show timbres as exploitable chords. Each instrument produces distinct 'colour fields' to set up a 'harmony of the spheres'. I also use a reducing technique to producing modes that are played with.

The electronic sounds come either from processed recordings of the acoustic instruments being used, or mimicking synthesizers. These sounds are sometimes harmonized according to the harmonic resources described and made to change colour, 'pulling away' from the acoustic instruments' timbres to become distinct entities.

The floor plan includes a wooden slit drum set apart from the other percussion. I was interested in the principle by which in space, a distant 'speck' can be approached until it becomes a world which can surround and overcome us. The slit drum represents a speck source, literally distant from the other instruments. At one moment in the piece, it is played and its sound is heard to expand gradually to form separate, earthly elements.

Conquête de l'espace is could not have been realised without the generous support of the Ralph Vaughan Williams Trust.

François Evans
December, 1993.

Conquête de l'espace was premiered by the Ensemble Intercontemporain under the composer at the Espace de Projection, IRCAM, Paris on 12/2/1994.

Bassoon:	Paul Riveaux
Percussion:	Daniel Ciampolini
Harp:	Frédérique Cambreling
SONJER-TG77 / Conductor:	François Evans
Electronics:	Alex Mihalic
Sound Diffusion:	Frank Rossi

Conquête de l'espace

François Evans

Performance Instructions

All acoustic instruments:

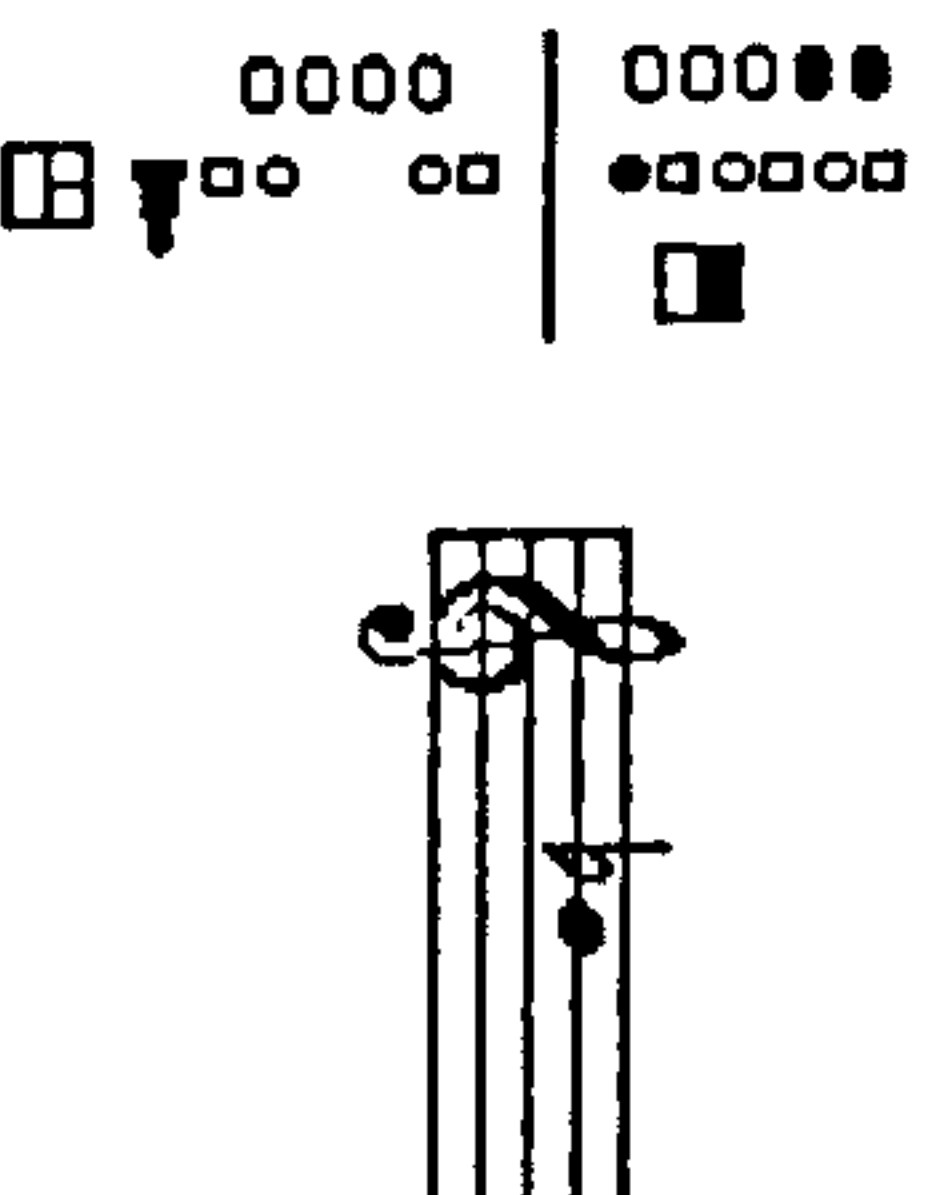
All instruments sound as written except timpani which sound an octave lower than written.

n = niente (nothing)

↑ = highest note possible

Bassoon

Bars 1 & 233 use:



d = 1/4-note flat

† = 1/4-note sharp

 = vibrato to vary according to the shape of the line:



Slap = slap tongue.

Slarp

pdt = près de la table (play the string/s near the soundboard)

ℳ = return to normal playing position

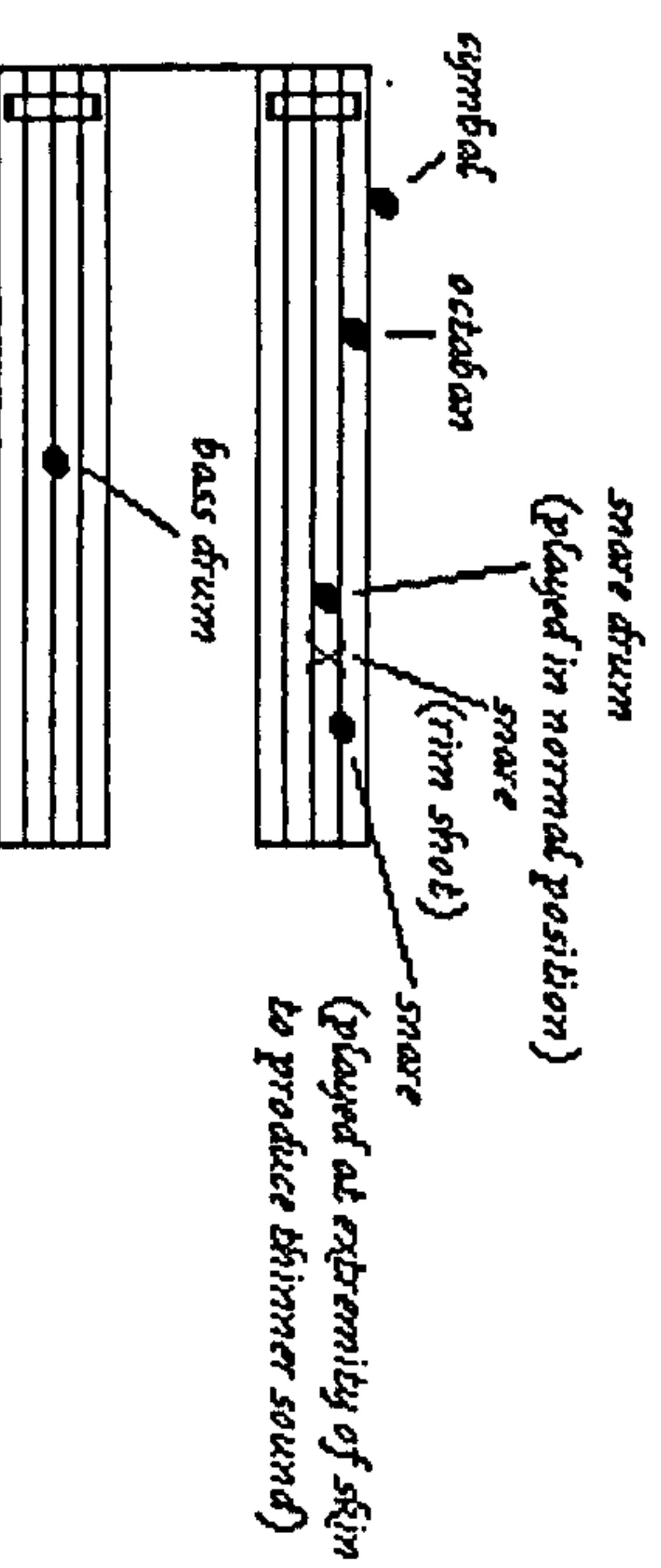
 = pluck string harshly, with the fingernail

ψ = Touch the vibrating string with the fingernail or a small metal object to make the string buzz.

Percussion

Percussion can be laid out as suggested in the technical layout plan.

Percussion instrument to play is specified in the score except when 'CC etc' is marked at which time the following set-up is implied:



Normal sticks should be used. Medium ('no. 17')-type timpani sticks are recommended for timpani passages. The crotales should be played with triangle beaters.

The woodblock is situated centre-front stage well apart from the other instruments. After bar 25, the player should walk quickly to play it. A second copy of the percussion part should be placed on a music stand in front of the woodblock.

SONAR-controlled TG 77 / Conductor

A mobile SONAR unit is available from IRCAM 1, Place Igor Stravinsky, 75004, Paris, France. This is interfaced via a MIDI pedal board to Max™ as run on a macintosh computer. The Max™ patches for this piece are available from City University, Northampton Square, London. EC1V 0YB, or from IRCAM.

The SONAR allows the player to vary parameters as programmed into Max™ by moving the hand towards and further away from it. Any MIDI interface may be used in lieu of the SONAR, but should leave the player's other hand free to conduct the other players.



= Break the SONAR beam to trigger a prerecorded MIDI sequence, to activate a parameter that can then be modulated or to send a voice change message to the TG 77. Function being triggered is displayed by Max™ on the computer monitor. In the score, functions are denoted thus:

Def. = Défense (trigger).

Changement de voix = Voice change. Voice number being sent is also labelled.

Variér... = Vary (the parameter named).



= suggested pattern for modulation of parameter when activated. Wave peaks indicate hand close to the SONAR, troughs - hand far away. Wave shapes are merely suggestions. Actual modulations are left to the discretion of the player.

The SONAR-Max™ interface patch (in Max™) should be adjusted to suit the arm span and performance preferences of the player.

The current state of system co-ordination from Max™ is constantly updated in the display window of the computer. This window should be visible to both concert engineer, and TG 77 performer via auxiliary monitor.

The technical diagram below shows the complete system set-up.

Pedals on the MIDI pedal board should be assigned to:

- (i) Moving Max™ functions forwards step by step.
- (ii) Moving Max™ functions backwards step by step.
- (iii) Returning Max™ to set-up for the start of the piece.
- (iv) 'Push-on, release-off' 'gate' to information being delivered by changes in the SONAR beam. The SONAR will only function when this pedal is depressed.
- (v) Stopping Max™ in its tracks.

The very first SONAR trigger of the piece starts an empty, warning bar of flashes on the computer monitor (one flash for each beat of the bar, in tempo). Conductor's downbeat can then fall at the start of bar 1. The conductor follows these flashes throughout the piece. Flashes reset themselves with each SONAR trigger, except those that vary a defined control parameter eg volume, cutoff frequency, oscillator frequency etc. Bar zero is indicated in the score in the TG 77 part above bar 1.

Diffusion

HP

Indicates that amplification of the instrument named (in this case - harp) should be increased.

Sounds from the TG 77 should be balanced such that they seem to form part of the hard disc part.

The technical diagram attached gives suggested instrumental and electronic layout

All other special indications are given in the score.

Max™ is a trade mark of IRCAM / Opcode.

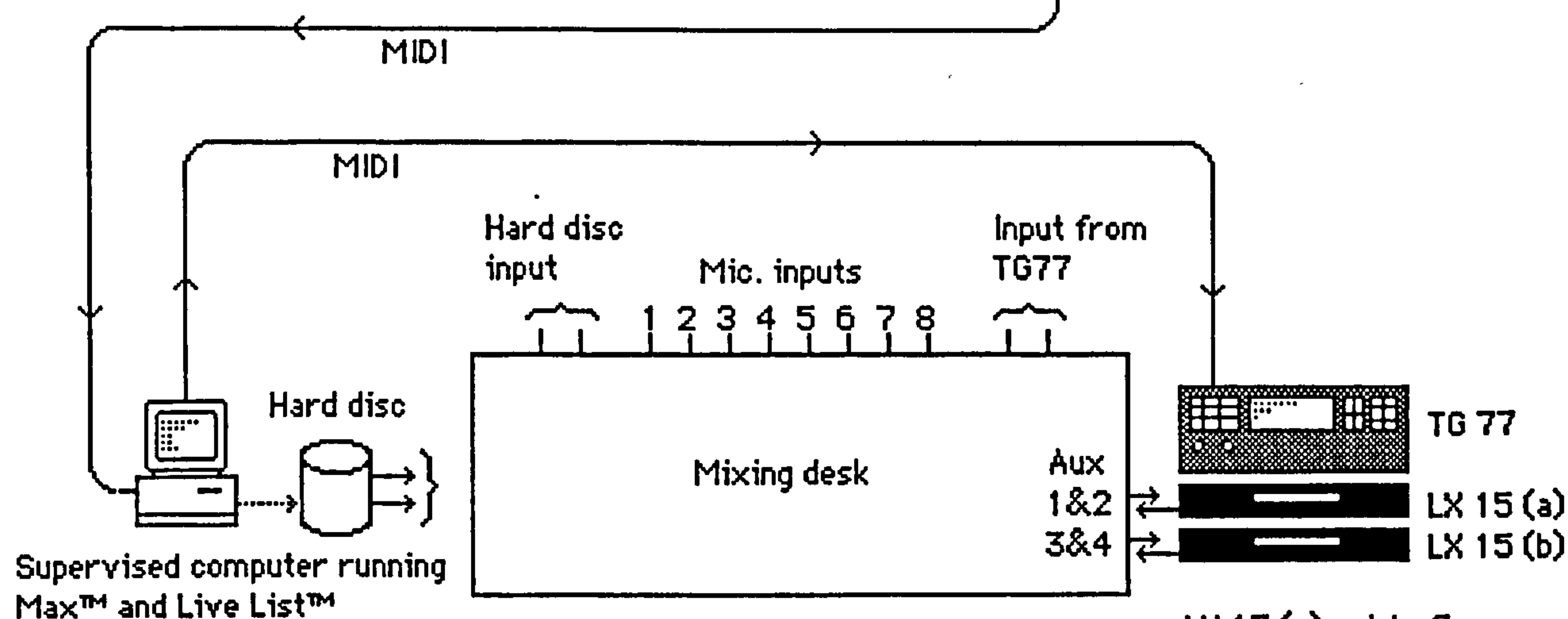
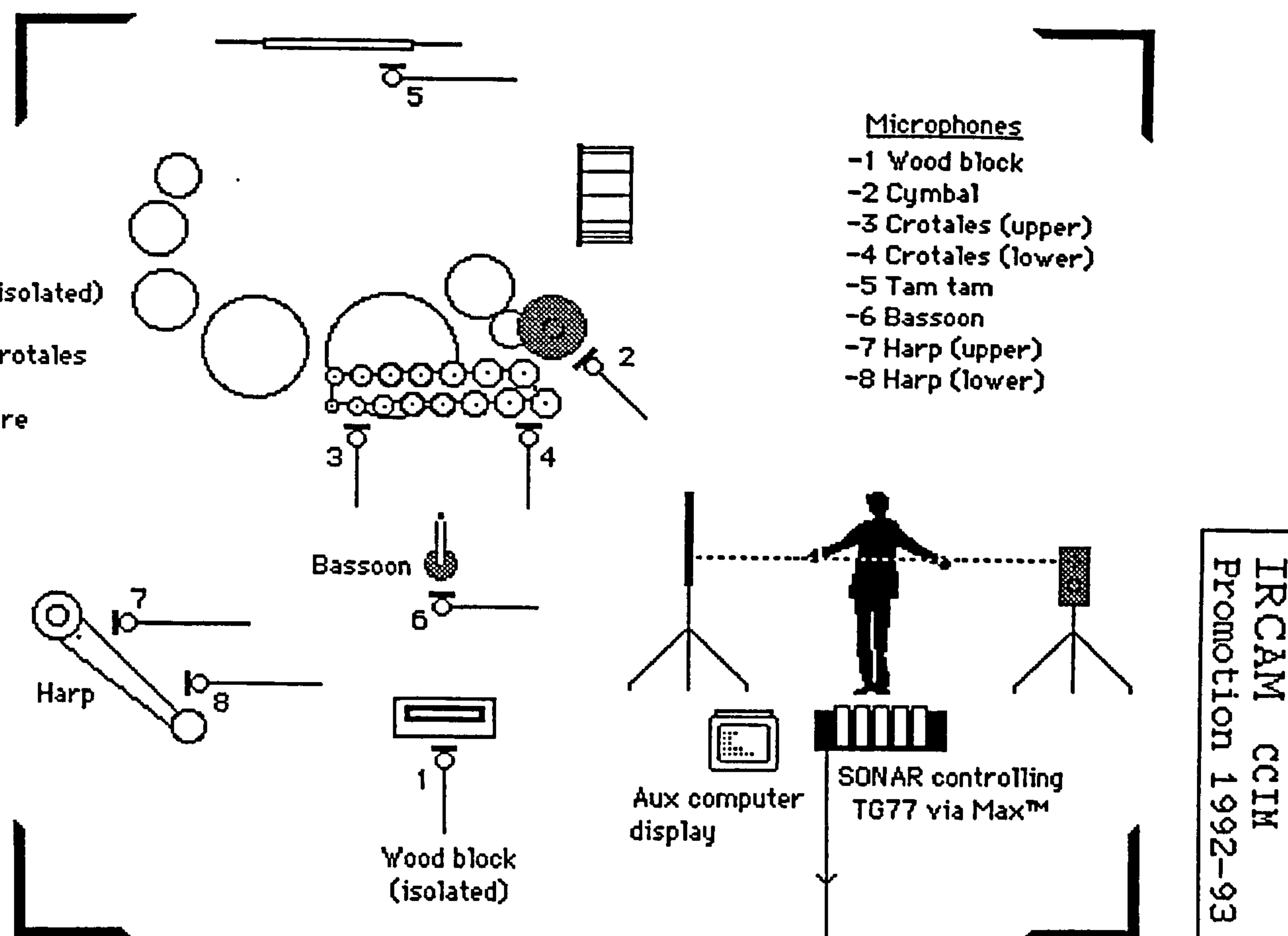
François EVANS: *Conquête de l'espace* Technical Layout

Percussion:

5 Timpani
Woodblock (isolated)
Cymbal
Chromatic crotales
Tam tam
Military snare
Octaban
Bass drum

Microphones

- 1 Wood block
- 2 Cymbal
- 3 Crotales (upper)
- 4 Crotales (lower)
- 5 Tam tam
- 6 Bassoon
- 7 Harp (upper)
- 8 Harp (lower)



Panning:

Mic.	1	2	3	4	5	6	7	8
Pan	Variable	01h00	05h00	02h00	Centre	Variable	10h00	07h00

MIDI:

SONAR triggers sequences and sends system-common and system exclusive information in real-time to Max™

LX 15 (a) set to flange
for Harp alone

LX 15 (b) set with very long
reverb for Woodblock alone

7

Drum: **[A]** *gliss across harpe* *p*

Bsn: *slap* *mf* *diff amplifies le* *slap brass*

Hp: *5th 4th* *with Lab* *7 (Timb)*

Timb: *Poco - a - poco - dim - - -* **[V]**

Percu: *Poco rall... 8va* *mp mf*

Viol.: *mp mf*

7g

- 3 -

13

Drum: *gliss harpe* *bloc*

Bsn: *mf* *mf → p*

Hp: *f* *13*

Timb: *13*

Percu: *13*

Viol.: *13*

7g

- 4 -

17 *laissez passer harpe*

The image shows a handwritten musical score for harp and piano. The harp part is on the right, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and a dynamic marking of *p* (piano). The piano part is on the left, consisting of five staves with various markings including a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The score is written on a single page with a large margin on the right.

18

Dr

Bsn

Hp

Timb

Percu

18

19

20

21

Timp.

Percu

Timp.

This musical score is for the song "Poco a poco" by Franz Schubert. It is written for a voice and piano. The score is in 3/4 time and the key signature has one flat (B-flat major or D minor). The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked "Poco a poco" (Little by little). The score includes a vocal melody with lyrics and a piano accompaniment with various musical notations such as notes, rests, and dynamic markings. The lyrics are "Poco a poco - - - din".

7

[illegible]

1
8
1

Handwritten musical score for a percussion ensemble, featuring staves for **Drum** (Drum), **Bass** (Bass), **Snare** (Snare), **Tom** (Tom), **Timbale** (Timbale), **Percussion** (Percussion), and **Wood** (Wood). The score includes various musical notations such as **mf**, **f**, **gliss**, **diff**, **Rb. sur bloc**, **Diffusion: résonance qui dure**, **ca 15^{te} sur bloc en bois**, **Bloc en bois**, **PERCU. SE DÉTACHE**, **VERS BLOC EN BOIS**, and **f**. The score is marked with a **23** at the beginning and end of the piece.

[illegible]

[illegible]

11

34 ... apparition de feu

Handwritten musical score for a percussion ensemble, featuring staves for **DD**, **Bsn**, **Hp**, **Timb**, **Percu**, and **cont.** The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A large handwritten note "feu" is visible at the top right. The score is divided into measures, with measure numbers 36 and 37 indicated. The notation is complex, involving many notes and rests, suggesting a highly rhythmic and detailed composition.

* Jeau:
effet de
diffusion

Apparition d'eau [B] — eau — Apparition

39

Bsn

Hr

8 (p)

D'un pas ferme

mf > p mf

39

[B] P

Timb

Percu

Diff.: nb sur bloc f

[B] en bois ④

cot.

↓ Décl.

TG

↓ Décl.

46 *insectes* *insectes* [C] 1. = 96 49.

Drum

Bsn

Hr

Timb

Percu

cel.

rg

Octoban

mp

Del.

46

[C] 1. = 96

51

Drum

Bsn

Hr

Timb

Percu

cel.

rg

(mp)

laisse militaire etc.

51

stacc

55

Drum

Bsn

Hp

55 *f*

Timb

Caisse mixophone etc.

Percu

(mp)

rot.

TG

56

Drum

Bsn

Hp

56

Timb

Percu

(mp)

rot.

TG

57

Drum

Bsn

Hr

57 (f)

Timb

(casse militaire etc.)

Percu

mp

cel.

TG

58

Drum

Bsn

Hr

58

Timb

Percu

(mp)

cel.

TG

60

Drum

Bsn

Hr

Timb

Percu

cel.

rg

(cassio militare etc.)

(mp)

f *↑ Bisbig-*

- 21 -

degné:

** Basson: bisbigliando*

62

Drum

Bsn

Hr

Timb

Percu

cel.

rg

*- liando **

mf

mf *mf* *f* *mp* *mp*

65.

62

65

Reb Doff sib

Mib fa# solq lah

(mp)

mp

67

(f)

$mf > p$ p mp $mp < mf$

70.

8

67

Timb

Percu

cat.

76

↓ changement de voix
(voir 3).

72 **Tempo I°**
 J = 74

Sn
 Bsn
 Tm
 Percu
 Timp
 Cng
 Bng
 Mrc
 Tmb

8th

f
 p
 sf

M. # 1st solo
 M. # 2nd solo

[illegible][illegible]

80 *gliss*

DD

BSn

Hp

Timb

Percu

act.

7G

(8vb)

mf

f

(crotales)

(p)

83 *(gliss)*

DD

BSn

Hp

Timb

Percu

act.

7G

(f)

mf

pp

Timbales

réaudo de
rapidevent:

IV

II

stop!

Handwritten musical score for a percussion ensemble, featuring staves for Bsn, Hp, Timb, Percu, and cot. The score includes a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *réaccordez rapidement*. The score is divided into measures, with a double bar line indicating a section change. The final measure includes a key signature change to one flat (F) and a common time signature (C).

* Reason: accents
come in clade.

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and a vocal part. The score is written in French and includes dynamic markings and performance instructions.

Staves (from top to bottom):

- DD** (Double Basses): Marked *mf* (mezzo-forte) and *gémissement* (sustained tremolo).
- BSn** (Bassoon): Marked *f* (forte) and *p* (piano).
- Hp** (Harp): Empty staff.
- Timb** (Timpani): Marked *pp* (pianissimo) and *réaccorder:* (re-tune).
- Percu** (Percussion): Marked *pp* (pianissimo).
- Viol** (Violins): Marked *pp* (pianissimo).
- Voix** (Voice): Marked *Changement de Voix* (Change of Voice) and *(Voix 4)*.

Handwritten Annotations:

- gémissement* (sustained tremolo) above the DD staff.
- f* (forte) and *p* (piano) dynamic markings on the BSn staff.
- pp* (pianissimo) dynamic markings on the Timb, Percu, and Viol staves.
- réaccorder:* (re-tune) instruction above the Timb staff.
- Changement de Voix* (Change of Voice) and *(Voix 4)* instruction above the Voix staff.

⇓ Changement de voix
(Voix 4)

90
(gémissement)

reeeeeeeeeeeeeeeeeeeee

90
P (cloche))))

BSn

Hp
très léger et délicat
pdlte

90
(gémissement) P

Timb

Percu

rot

7G
↓ viol. ↓ varier pitch bend

92
reeeeeeeeeeeeeeeeeeeee

BSn

Hp
5

92
(p)

Timb

Percu

rot

7G

93 *eeeeeeeeeeeeeeeeeeee*

DD

Bsn

Hp

93 (p)

7

5

7

5

Timb

Percu

rot

rg

94 *Eeeeeee*

DD

Bsn

Hp

94 (p)

(Timbales) f

pp

mf > pp < mf >

Timb

Percu

rot

rg

Handwritten musical score for a percussion ensemble. The score is written on a grand staff with five staves: D (Drum), Bsn (Bassoon), Hp (Harp), Percu (Percussion), and Tmb (Timbale). The D staff has a melodic line with notes and rests, marked with dynamics (pp, p, mf, pp, mf, pp) and a crescendo/decrescendo hairpin. The Bsn staff has a melodic line with notes and rests, marked with dynamics (pp, p, mf, pp, mf, pp) and a crescendo/decrescendo hairpin. The Hp staff has a melodic line with notes and rests, marked with dynamics (pp, p, mf, pp, mf, pp) and a crescendo/decrescendo hairpin. The Percu staff has a melodic line with notes and rests, marked with dynamics (pp, p, mf, pp, mf, pp) and a crescendo/decrescendo hairpin. The Tmb staff has a melodic line with notes and rests, marked with dynamics (pp, p, mf, pp, mf, pp) and a crescendo/decrescendo hairpin. The score is marked with a tempo of 99 and a time signature of 4/4. The Percu staff has a box labeled "C.M. etc."

[illegible]

110

MD

BSN

HP

Timb

Percu

Viol

TC

112

MD

BSN

HP

Timb

Percu

Viol

TC

113

Drum

Bsn

Hr

Timb

Percu

cro

73

114

Drum

Bsn

Hr

Timb

Percu

cro

73

116

DD

Bsn

Hp

Timb

Percu

ant

TG

(mf) *f* *mf*

(Caisse militaire etc.)

(f)

117

DD

Bsn

Hp

Timb

Percu

ant.

TG

(mf) *f* *mf*

(c)

fp *fp* *f*

118

Drum (Drum)

Bsn

Hp

Timb

Percu

Cot

TG

119

Drum (Drum)

Bsn

Hp

Timb

Percu

Cot

TG

120

Drum

Bsn

Hr

Timb

Percu

Cor

TG

121

Drum

Bsn

Hr

Timb

Percu

Cor

TG

Handwritten musical score for percussion instruments:

- Bd**: Bass Drum. Includes a measure at 122 with a note marked "diffusion: bien marquer T₄ avec disque dur." and a wavy line indicating a sustained effect.
- Bsn**: Bells. Includes a measure at 122 with notes marked "bouclent mf".
- Hp**: Harmonica. Includes a measure at 122 with notes marked "Réq Sib" and "fa b la g".
- Timb**: Timpani. Includes a measure at 122 with notes marked "Réau der les timbales:" and a sequence of Roman numerals I II III IV V VI VII VIII IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX XXI XXII XXIII XXIV XXV XXVI XXVII XXVIII XXIX XXX.
- Percu**: Percussion. Includes a measure at 122 with notes marked "(laisse maitrise etc.)".
- crot**: Crotales. Includes a measure at 122 with notes marked "Bel."
- tg**: Tom-toms. Includes a measure at 122 with notes marked "Bel."

Handwritten musical score for a percussion ensemble, featuring staves for Snare Drum (Sn), Bass Drum (Bsn), Tom-Tom (Tomb), and Cymbal (Cym). The score includes measures 130 through 140. A wavy line above measure 130 indicates a crescendo. A diagonal line with an arrow pointing down across measures 134-135 is labeled "quasi rian". A bracket under measures 138-140 is labeled "Diff: Attention au son du Tc! subito cresc." with an arrow pointing to measure 139. The word "Subito." is written below measure 138. The score is written in a simplified notation style with vertical lines and dots on the staves.

* Bacon : utiliser respiration
circulaire si possible, sinon reprendre
de l'air rapidement là ou necessary.

ce gisando peu être étendu
à volonté jusqu'à l'apparition
du 'train'.

Sn

Bsn

Tomb

Percu

Gong

152

155

159

163

Handwritten musical score for a percussion ensemble, featuring staves for Snare Drum (Bsn), Bass Drum (Hp), Tom-Tom (Timb), Percussion (Percu), Cymbal (crot), and Gong (TG). The score includes measures 165 through 177. A wavy line above measure 165 indicates a crescendo, with markings for mezzo-piano (mp) and forte (f). A bracket groups measures 169-177, which are marked with a fortissimo (ff) dynamic.

Handwritten notes include "Changement de voix (voix 6)." below the Cymbal staff.

[illegible]

Handwritten musical score for a percussion ensemble. The score is written on a single page with a large 'X' drawn across the middle. The parts are labeled as follows:

- Bsn** (Bassoon): Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a large 'X' drawn across the middle of the staff.
- Hp** (Harp): Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a large 'X' drawn across the middle of the staff.
- Timb** (Timpani): Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a large 'X' drawn across the middle of the staff.
- Percu** (Percussion): Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a large 'X' drawn across the middle of the staff.
- Crot** (Crochets): Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a large 'X' drawn across the middle of the staff.

The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'fp', and 'ff'. A large 'X' is drawn across the Hp part, and a large 'I' is drawn across the Percu part. The score is written on a single page with a large 'X' drawn across the middle.

[illegible]

[illegible]

* Harpe: attènes entre fāh et fā# en montant.

187

DD

Bsn

Hp

Timb

Percu

Wot

TG

ff (timbales)

mf

188

DD

Bsn

Hp

Timb

Percu

Wot

TG

mf

189

DD

BSn

Hp

Timb

Percu

Viol

TG

(f)

mf

(Timbales)

L.V.

191

DD

BSn

Hp

Timb

Percu

Viol

TG

(f)

mf

réaccorde rapidement:

II

192

Drum: *ff*

Bsn: *f*

Hp: *f*

Timb: *reacorde: 192 III IV Pic*

Percu: *giss*

Viol: *ped. 22 Varied gtr. str.*

Trg: *(L.V.)*

193

Drum: *(f)*

Bsn: *giss*

Hp: *giss*

Timb: *193 - cresc - (Timbales) - ff*

Percu: *mf*

Viol: *ped. 22 Varied gtr. str.*

Trg: *(L.V.)*

[illegible]

195

Drum

Bsn

Hr

Timb

Percu

cat

75

(f)

195

(Timbales)

mf

mf

mf

196

DD

Bsn

hp

Timb

Percu

cot

rg

(f) réaorder

Mih solh Lab

(mf)

I II III IV

198

DD

Bsn

hp

Timb

Percu

cot

rg

Harpe: alterne entre fa# et fa# en montant.

varies deagr. the

liv.

199

DD

Bsn

Hp

Timb

Percu

clt

7g

200

DD

Bsn

Hp

Timb

Percu

clt

7g

DD

() () () [] lida perpetuum mobile
'FM' mouvement d'héritage

Bsn

7
f
indifférent.

Hp

205.

Timb

202
réaude [] II III IV Pic

Percu

cot

Cyg.de
(usix?)
Ded.
Vane volume

76

- 69 -

206

DD

BSN

HP

Timb

Percu

cont

rg

206

— poco — a — — poco — — cresc — —

(4)

DD

BSN

HP

Timb

Percu

cont

rg

209

M

Bsn

Hp

Percu

Timb

Crot

210

212

DD
- cresc - - - - - mp - - - - - poco - - a - poco - -

Bsn
(f)
Doux mais agité

Hp
mf/f

212

Timb

Percu

act.

8^{va}

7G

DD (mp) cresc poco

Bsn (f)

Hp mf/f

214

Timb

Percu

cot

rg

DD a poco cresc

Bsn (f)

Hp

215

Timb

Percu

cot

rg

216



216

DD *mf* — poco — a — poco —

Bsn (f)

Hp *mf/f*

Timb

Percu

cat

TG

217

217

DD — cresc — poco —

Bsn (f)

Hp

Timb

Percu

cat

TG

218

(mf) - a - - - poco - - - cresc - - -

4)

mf/5

più mosso

218

(p)

(8va)-----

[illegible]

222

222

223

- 79 -

[illegible]

- 8 -

Handwritten musical score for a 12-measure piece. The score is written on a grand staff with five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is marked with a key signature of one sharp (F#) and a time signature of 4/4. The measures are numbered 227 through 238. The notation is dense and includes many accidentals and dynamic markings, suggesting a complex and expressive piece. The handwriting is in black ink on a white background.

Handwritten musical score for a percussion ensemble. The score is written on five staves, each labeled with an instrument: Bsn (Bassoon), Hp (Harp), Timb (Timpani), Percu (Percussion), and Gt (Guitar). The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo), 'sf' (sforzando), and 'p' (piano). The score is marked with a rehearsal cue '230' and includes a 'L.V.' (Left Violin) section. The notation is handwritten and includes some corrections and annotations.

* flap: alternance
-f- et -b- en montraux.

Handwritten musical score for percussion instruments. The staves are labeled on the right: **DD**, **Bsn**, **Hb**, **Timb**, **Percu**, **cont**, and **rg**.

The score includes the following markings and instructions:

- DD**: Measure 233 contains the instruction *aperative*. Measure 234 contains the instruction *progressivement intensif* with a crescendo hairpin.
- Bsn**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.
- Hb**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.
- Timb**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.
- Percu**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.
- cont**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.
- rg**: Measure 233 contains the instruction *ff*. Measure 234 contains the instruction *f*.

Measure numbers 233 and 234 are indicated at the beginning of their respective measures.

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